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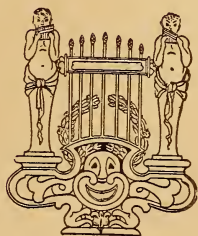
SOUVENIR

OF THE

PAVLOVA CARNIVAL

FOR THE BENEFIT OF THE

MUSIC SCHOOL SETTLEMENT



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1913

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PAVLOWA

Dancing Genius of a Generation

"But then there was a star danced, and under that was I born."—BEATRICE, "Much Ado About Nothing."

IT is said that a small boy with a precocious sense of humor was once asked in an examination, "What is the chief product of Russia?" whereupon he chewed his pencil tip for a moment or two and then scribbled down the answer, "Dancers." And, indeed, it would seem to be true that Russia is the "Land of the Dance." Ever since the first *ballerina* waved farewell to her native St. Petersburg to be welcomed on American shores, the words "première danseuse" in large letters or flickering lights have been used so often and so indiscriminately that they have come to have about as little real significance as an oft-heralded actor's "farewell appearance." There is in reality but one première danseuse, just as there is but one Bernhardt, and her imitators have succeeded only in emphasizing her artistic superiority—the "Genius of a Generation," some one has called her, and deservedly so, for her dancing is a history of all the arts written on tip-toe, a symphony or very quintessence, as it were, of drama, poetry, music, rhythm and color.

Born in St. Petersburg of Russian parentage, Mlle. Anna Pavlowa received her first dancing lessons at the age of ten. As a very unusual Christmas treat, her mother once took her to see a fairy play, entitled "The Sleeping Beauty." It was the first time that little Anna had ever been inside a playhouse, and, inspired by the beautiful ballet, then and there, she determined to become a



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dancer. But, being only eight years old, she had to wait two years more before gaining admission to the Imperial Mariensky Institute of the Ballet, a school maintained by the Czar, where children who are particularly gifted are trained in the dance at Government expense. Here, after six years of relentless work, hard study, and daily practice, Pavlowa was graduated, and in four years more she became first a solo dancer in the Imperial Russian Ballet, and then a "*prima ballerina*." Since that day her popularity on both sides of the water has steadily increased, and her life has been one long succession of triumphs. She has earned the august plaudits of press and public—critics, crowned heads, and *cognoscenti*.

The art of Pavlowa governs her whole life. "Yes," she says, "it is all satisfying, it fills my every aspiration and remains an unending joy. But it is built upon a stratum of sacrifices. I must keep always in arduous training, and no celebrated football player or prizefighter ever underwent more privations or more systematic study along the regular and disciplinary lines than I do. I believe I am the only star, or 'head liner,' as you say in America, who has never taken a vacation. Each day finds me practicing between two and three hours in a room walled with mirrors. And I must be constantly thinking and studying, too, that I may always have a message for the body to obey, for dancing as I try to dance is just as much intellectual and spiritual as it is a matter of physical grace. So you see I subscribe quite cheerfully to the belief that genius is an infinite capacity for taking pains."

When Pavlowa talks her face is

a mingling expression of joy, passion and sorrow. It is as if she were typifying every phase of every Russian temperament, just as when she dances "*L'Automne Bacchanale*," it is not Pavlowa and Novikoff alone who are dancing, but the youth of all the world expressing the embodiment of idyllic joy because of the fullness of the vintage season. Her eyes are large and dark, with a dreary, rather sad expression one moment, and an alert, impish twinkle of mischief the next. The magnetism of her voice and smile are as subtly eloquent as her limbs. She is all Russian and she is all woman. Her slight figure, with its sensuous





suppleness, combined with her unusual grace and animation, make her altogether alluring and altogether feminine.

It is not strange that a woman of such charm should have a busy social life. The drawing-rooms of the world are open to her, and her English home, Ivy House, at Hampstead Heath, just outside of London, is the scene of many celebrated lawn parties and fêtes, where dowager duchesses, prominent statesmen and celebrated persons of highest rank are wont to attend.

But aside from social activities, Mlle. Pavlowa also finds time to keep up with all the world's movements in music, literature and art. Books she has always about her, and her library contains perhaps the greatest collection of rare bibliothia pertaining to the dance in the whole world. Her reading is serious and deep and she peruses French with quite as much ease as her native tongue. Of late she has been learn-

ing English, too, and is making rapid progress. She has travelled widely; of course, and, strange as it may seem, prefers England to Russia. A striking characteristic is her passionate love of animals, and her hatred at the thought of any wild creature being caged. At Ivy House a young gazelle frolics at will about the lawns, swans swim around in a little pond lined with water lilies, and three parrots perch in their favorite trees. There is a whole aviary of pigeons, too, and dogs of every known variety may be seen romping up and down. Although she is extremely fond of music, the harp being her favorite instrument, yet, "if I were not a dancer," she says, "I would prefer to be a poet"—as if anyone who ever saw her dance could differentiate the two!

BEULAH LIVINGSTONE.



A Brief Synopsis of the Descriptive Dances

La Halte De Cavalerie

THIS thrilling little drama, set to music by Armsseimer and arranged for the ballet by Marius Petipa, is a story of love jealousy, coquetry and adventure. The curtain rises upon a group of peasants who have assembled to receive the village Burgomaster's instructions as to their day's task. Marie, his daughter, mingles in the throng in order to tell Pierre, whom she loves, that he may return to her after all the villagers have departed, and as a mark of favor she gives him a little blue ribbon. But Therese, another pretty village maiden, is also enamoured of Pierre, and she appoints the same trysting place,

first giving the peasant a red ribbon. When the men have all scattered to the fields and the women have gone to their homes, Pierre returns with both ribbons. Therese is the first to appear, and seeing her lover ardently pressing the bit of red ribbon to his lips she believes herself beloved, and permits him to kiss her. Just then Marie appears and a quarrel ensues. But in the midst of bitter reproaches comes the blast of a trumpet, announcing the advance of a body of Hussars. The Colonel of the little troop is furious that the village has not turned out to meet him. Pierre, however, busied with his own troubles, refuses to bring



wine for the soldiers, and is cast into a barn for his obstinacy. Therese quietly disappears, but Marie returns to seek Pierre and soon liberates him. A young Lieutenant, attracted by her prettiness, wishes her to dance, and to distract his attention from Pierre she accepts. Pretty soon the Captain changes places with the Lieutenant, and then comes the elderly Colonel to change places with the Captain, for he, too, is an easy prey to Marie's coquetry. He soon perceives, though, that the compliments of the peasants and the soldiers on his dancing are really nothing but ridicule, and he laughingly acknowledges his folly by giving orders for a village fête, in which the soldiers are permitted to join. By this time the Burgomaster has arrived to make a complaint, but the good-natured Colonel orders a collection taken up among the soldiers as a dowry for Marie and Pierre, and their betrothal is then celebrated amidst great rejoicing all around.

Oriental Fantasy

The scene of this ballet dance of barbaric splendor is the Banquet Hall of a beautiful Enchantress. A young Knight of the Crescent, returning from the wars, is lost in the deep forest and finally happens upon the palace. The Oriental Enchantress, seeing in the war hero one more victim to her charms, bids him be made welcome from his wanderings. Whilst the slave girls dance for his entertainment, she permits the Knight to sit at her right and partake of a rich repast, the while she pours words of endearment into his ear, seeking with passionate seductiveness to get him into her power. But the Knight has a true love who awaits him in Bagdad and

remains quite unmoved. Then, her vanity sorely piqued, the Enchantress begins to dance for him, with her slave girls in the background. The music grows wilder and wilder, and the dance grows wilder still. The young Knight's blood begins to throb in tune to the mad rhythm of the dance, and he is about to fold the Enchantress in his arms when he suddenly recalls his true love and hears her intoning the exorcisms inscribed upon his sash, and though the sorceress, in her fury at defeat, tries to tear the sacred talisman away from him, he forcibly eludes her and escapes into the night.



The music is by Seroff, Mousorgski, and Rimski-Korsakoff. The scenery and costumes are designed

by the famous Russian artist, Leon Bakst, one of the prophets and fore-runners of Futurism. In fact, the entire ballet is futuristic in scenery, costume and conception.







Pavlowa Every Art Is Thine

Pavlowa, every art is thine;
Thou art not of the Dance alone,
Thou art a symphony divine,
A lyric song without a line,
Embracing all things known.
Oh, lead us then in merry chase
Across the unforgotten streams,
That end in the enchanted place
Where all is laughter, love and grace,
Dancer of Dreams!

MABEL L. FRANK.





The Music School Settlement

A Brief History of
Its Origin, Aim and Ambition

WHENEVER in the history of any worth-while achievement a trail has been blazed and a permanent path been made, it is always interesting to trace the origin of how those who chopped out the clearing happened to set to work. In looking backward nineteen years to the earliest beginning of the Music School Settlement, we find a young college girl, Miss Emilie Wagner, teaching music to half a dozen little children of the poor in the rear room of a Bowery Mission, thus attempting to earn her living in a novel kind of social service for which she saw the need. Before many seasons had passed, interest in her experiment increased so rapidly that a little committee, who saw in such work more than just a means of attracting children to a social centre, began to form and organize

for the purpose of assisting Miss Wagner. At the end of seven years a Music School of the University and College Settlements was established, a little house on Rivington Street having been rented for this purpose. The classes were supported by small fees from the children and by private subscription of individuals in sympathy with the movement. From this time on so rapid was the growth and influence of the school that it finally became an independent association under the new name of Music School Settlement, and a few years later moved into more spacious quarters at 55 East Third Street. Meanwhile, Miss Wagner having resigned, Mr. David Mannes assumed the position of Musical Director.

To-day, instead of the tiny back room of nineteen years ago, with its

six pupils, stands a fully equipped Music School Settlement, the parent of many similar Music School Settlements in other large cities, with over a hundred teachers and social workers; a thousand pupils—representing twenty different nationalities—and a waiting list almost as long, which demonstrates clearly how eagerly a musical education is desired and how intelligently it is appreciated by wage-earners and their children. About forty thousand lessons are given during the season; there are four orchestras, several sight-singing classes, a chorus of eighty, theory classes, artists' and students' recitals, lectures, over a hundred and fifty musical engagements of pupils booked and arranged during the season, thousands of tickets to the best concerts and recitals distributed, a large and valuable circulating library of books and music. All these, plus hundreds of visits to the homes of applicants and pupils, dances and social gatherings of children and adults, several hundred children provided yearly with country holidays, and thousands of children welcomed to home and playground during summer months. But, notwithstanding the fact that the building is now free of all debt, of course the increase in running expenses keeps pace with the growth of new activities and enlarged facilities of the school, and to meet this need the Directors of the Settlement arrange an annual benefit. The fee for individual half-hour lessons is twenty-five cents; chorus and theory class, ten cents, and sight-singing class, five cents. A limited number of scholarships are provided for pupils who cannot afford to pay even these nominal sums. The concerts or other

performances and the lectures are free to all members of the school.

Children who are accepted as pupils of the Music School Settlement are not encouraged to become professional musicians. Music merely as technical proficiency, as a means to support, or as an entertainment, can have but a fleeting and unimportant effect, either on the individual or the community, but music as the means of the right use of one's imagination and creative faculties and emotions, as the medium through which the inner life may express itself, is just as much an imperative need of every child as food or clothing.

"Music," says Mr. Mannes, "as we understand the word at the Settlement, is not only an entertainment; it might almost be called a religion. It is not merely violin-playing, not merely piano-playing, not merely singing, but something much more than any or all of these. As recreations and playgrounds are material incentives to better physical growth, so music culture is the playground of the imagination. Everyone can and everyone ought to play upon an instrument, not for others, but for himself; not with the idea that playing on an instrument is an end to be striven for, but that it is, for him, the means of saying something true which words may not express."

It may be said, then, that the chief aim of the Music School Settlement is to make men rather than musicians. Here, music is a bigger thing than a mere parlor or platform accomplishment; it is a constant endeavor to keep alive the imagination of the child; it goes to the very depths of character in its beneficial influence. In the words of one of the Settlement teachers, "it is not only

a cultural and educative force second to none, but a moral and spiritual stimulant equal to any found in school or church. A boy can't be a clean-cut musician and be morally slouchy—he cannot have ideals of music and be physically bestial, and

down here in the Settlement we have proved that wherever you have raised the standard of a child's appreciation of music, you have raised the standard of his home life—his code of ethics, his ambitions and aspirations."



ACKNOWLEDGMENTS

The Board of Directors of the Music School Settlement wish to extend their appreciation to all who have given their time or other aid to the Pavlova Carnival.

Miss Joan Sawyer and Mr. Thomas Allen Rector, have graciously consented to open the thé dansant. Mr. D. S. Samuels' Orchestra furnishes the dance music. Mr. Emil Katz acts as manager of the tea room. Huylers contribute all candy on sale in the foyer and tea room.



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